

Stakeholder Meeting II

Exercise Results

About the Exercises

At the April 4th Music Row meeting, stakeholders were divided into five (5) groups, with a Planning staff member designated at each table. Stakeholders were asked to participate in a series of exercises designed to generate specific feedback on fundamental components to develop a Music Row Code.

Specifically, Exercise I aims to identify the primary purpose of a Music Row Code through a draft purpose statement. Individuals could either agree or disagree with the proposed written statement. Stakeholders were then asked to identify functions of land use that would support the future success of a Music Row district.

Exercise II is a visual preference survey designed to target character defining features of Music Row. Elements identified in the visual preference survey will serve as building blocks for design guidelines for new construction as part of a Music Row Code.

Finally, Exercise III requests stakeholders to identify preferences for existing historic or culturally significant properties on Music Row. Stakeholders listed incentives that could be considered for protecting property with National Register or Eligible designations, and brainstormed pros and cons of utilizing transfer of development rights (TDRs) as a strategy for protecting historic structures.

Exercise I. Identifying the Purpose and Function of Music Row Code

Question 1: Do you agree or disagree with the following purpose statement:

"A Music Row Code should aim to maintain and sustain the character and identify of Music Row and facilitate its function as a viable creative and ~~commercial~~ **mixed use** business district, and would replace the existing zoning with a form-based zoning code and establish a review process for development, redevelopment and expansions with a review committee."

Response:

All agreed; none disagreed, but edits were made to strike-thru "commercial" and insert "mixed use"

Question 2: What future land uses would help maintain and sustain the character and identity of Music Row?

Responses, ranked by number received (followed by table number):

- Residential Components:
 - Artist/creative housing that is affordable (2, 3, 5)
 - Live/Work (1, 5)
 - Accessory Dwelling Units (3, 5)
 - Prefer mixed use over single use for residential (1, 2)
 - No more hotels (2, 4)
 - Small boutique hotels okay (4)
 - No more residential (2)
- Mixed Use Components:
 - Small scale retail (1, 2, 3, 5)
 - Small scale/limited cafes, bars & restaurants (1, 3, 4, 5)
 - Small outdoor music venues – note: these should be carefully located and there should be time limits and restrictions on this (this is not Broadway) (1, 2, 4, 5)
 - Small scale market or grocery (1, 3, 5)
 - Small indoor performance venues (3, 4)
 - Co-working spaces (4, 5)
 - Carry-out restaurants (3)
 - No large retail (3, 4)
 - Similar to Edgehill Village, think about 18th Ave and Chet Atkins (3)
 - Entrepreneur center (5)
 - No large restaurants (3)
- Necessary Supporting Services and Businesses:
 - Permit uses that would support music-related businesses: predominantly general office with supporting mix of uses such as retail, restaurant and office.

Exercise II. Identifying Character-Defining Elements of Music Row

Stakeholders were asked to mark their preferences for character defining elements that would be used to develop design guidelines for new construction in Music Row. Elements were separated into six (6) categories.

Total # of

Responses Character Defining Elements in Music Row

Building's relationship to adjacent properties (context and scale)

- 18 Tall buildings are okay, as long as they are near the roundabout or Broadway.
- 17 Buildings should be designed with sensitivity to Edgehill neighborhood.
- 14 The cottage-like feel of Music Row is important to maintain.
- 12 Adjacent buildings on the same block do not need to be of similar height and massing.
- 9 Large scale buildings should break up the massing so as not to appear monolithic.
- 8 Development next to an existing Music Row icon should incorporate complementary elements.

Building's relationship with the street (creating a pedestrian environment)

- 25 Building fronts should have curb appeal and be inviting to passers-by
- 21 Canopies and awnings create an attractive storefront.
- 19 Windows are important to have along the front of a building.
- 13 Visibility helps to create a safe neighborhood.
- 3 It's okay if buildings turn their back to Music Row.
- 3 Blank, windowless, or monotonous walls are appropriate along the street.

Parking (location, access, layout, and design of parking structures)

- 25 More public or shared parking should be provided along Music Row.
- 21 If parking structures are located along the street, they should have retail along the ground floor.
- 16 Parking should be located to the rear of the building along the alley where possible.
- 13 Parking structures are okay along the street if they are designed well.
- 5 Surface parking lots located in the front of the building are appropriate.
- 2 Exposed parking structures are appropriate along the street.

Streetscape (sidewalk, planting area and street trees)

- 19 Pedestrians and bicyclists should feel safe along Music Row
- 19 Street trees are important for producing shade and adding character
- 18 Vehicles travel too fast down Music Row
- 12 On-street parking is important along Music Row
- 12 Outdoor seating areas are important
- 8 Sidewalks should be wider, like in an urban setting

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Landscaping (plantings, trees, green space on-site)

- 25 Trees on property are important for shade and neighborhood character
- 19 Trees and plantings may be used to screen unsightly elements (eg. HVAC units)
- 16 Fences or walls should allow some visibility at the street
- 13 Open and pervious areas are important for stormwater
- 5 Trees and plantings should be for ornamental use only
- 0 Fences or walls should allow 100% privacy, even along a public street

Architecture (building materials, façade articulation, roof design)

- 26 Porches, stoops, and balconies are appropriate along Music Row.
- 23 New construction materials should be durable and of high quality.
- 16 Architectural style is not important because it makes Music Row unique.
- 9 Rooflines should be consistent with existing structures.
- 8 The traditional cottage-like feel of Music Row is important to maintain.
- 0 Long, horizontal windows are preferred.

Exercise III. Consideration of Architecturally and Culturally Significant Property

Question 1: Stakeholders were asked what incentives would property owners consider for protecting NR and NRE properties?

Responses ranked by number received (followed by table number):

- a. Tax credits, relief or freeze, abatements or incentives (1, 3, 5)
- b. TDR (1, 3)
- c. Height Bonus (1, 4)
- d. Business Improvement District (3, 4)
- e. Grants for restoration (3)
- f. Density Bonus (1)
- g. Public/Private partnerships (1)
- h. Historic Markers & signage for driving traffic (3)
- i. App to explain history for tour buses (3)
- j. Incentive for keeping Music Business, such as studio space, music production, and music industry related business (4)

Question 2: Stakeholders were asked to list the Pros and Cons for utilizing transfer of development rights (TDR) as a strategy to protect NR and NRE properties.

Responses (Followed by table number)

Pros
<ul style="list-style-type: none">• Encourages preservation of contributing historic properties (1, 3)• Compensates NR/NRE property owners for the value of their property (1, 5)• Encourages NRE property designations (1)• Benefits non-profits who own NR/NRE property, since non-profits do not benefit from tax incentives.• Increases value of all properties (3)• Attracts more 'Class A' office space (3)• Incentivizes current music-related businesses to remain on Music Row versus leaving to find cheaper property elsewhere (5)

Cons
<ul style="list-style-type: none">• Limiting sending zones. This will not offset the diminishment of property value on a broad basis. (1)• NR property may already receive federal incentives, which is a disadvantage to WOC properties that aren't included in this program. (2)• May add height to sensitive areas. For example, property adjacent to small buildings in Edgehill neighborhood.• Limited to NR/NRE properties and does not include other historic property. (5)

Questions
<ul style="list-style-type: none">• How will SPs be handled since developers may still request SPs ? (2)• Need to evaluate how the value of all property owners is affected. For example, will an adjacent property value without NR/NRE increase/decrease? (2, 3)• How many non-profits are on Music Row and how are they affected? (2)• Need to evaluate parameters, limitations, restrictions for receiving areas. (2)• How do you prevent one entity from monopolizing buying all the TDRs? If you bought TDRs, can you sell them for profit? How many times can they be transferred? (5)• Is transfer of rights tied to development or is it tied to the land in perpetuity? How does TDR terminate on both receiving/sending ends? If NR/NRE building is destroyed, what are the property owner's development rights? (3)• If you are an NR/NRE property and participate in the TDR program, can you receive a lower property tax rate? (5)• Could a TDR program include other historic property that is not designated NR/NRE? Why or why not? (5)